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HATCH EDITION

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COMPLETE AND PROGRESSIVE

VOCAL EXERCISES

BY

FR. BONOLDI

CONTRALTO

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HATCH EDITION

Nos. 9–10.

COMPLETE AND PROGRESSIVE

VOCAL EXERCISES

IN SIX GROUPS

BY

FR. BONOLDI

NEW EDITION WITH INTRODUCTION

BY

FREDERIC W. ROOT

SOPRANO CONTRALTO

PHILADELPHIA

HATCH MUSIC COMPANY

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INTRODUCTION.

Whether for reasons fundamental or ephemeral, the fashion in vocal music has undergone a great change since Bonoldi's *Etude de Vocalisation* was first issued. Less than fifty years ago, one of the most essential features of a prima donna's equipment was skill in the execution of florid music. Since then the requirements in this department of singing have, so far as public performance is concerned, grown steadily less, until to-day, the old-fashioned, conventional *aria*, *cavatina* and *cabaletta* have, for the most part, quite given place, outside of the music studios, to the more declamatory or more realistically expressive forms in which modern music is cast. There remains, however, the "Handelian run," and the occasional cadenza, or shorter ornament, to confront the singers of our time, who must, therefore, master florid song, even though it be so little employed by composers at present. Another important reason why this style of singing should be studied is found in the grace and freedom which agility in passage work gives to a vocal method.

For this form of vocal study there is nothing to be found more compact and available than these exercises by Bonoldi, arranged in six tables, and comprehending simple passage work, more involved passage work, scales, extended runs, embellishments and chromatic passages.

The compass in which these exercises are arranged is an acknowledgment of the fact that a vocal method can best be formed by leaving extreme notes until the habits of vocalization are somewhat established.

The single sustained notes with which the work begins are used to place the voice, without diverting the pupil's attention, to problems of execution. We may define the term "to place the voice" to mean that disposition of the vocal energy which gives the maximum of tone for the minimum of effort—which results in a free and effective tone throughout a sufficient compass. The term *messa di voce* was used to describe this part of voice training during the first years of the art of singing, and it is yet often employed in connection with such long, sustained, swelled notes as are here found, and with which most of the older collections of vocal exercises begin.

The sensations of *messa di voce* being presented to consciousness by the use of single tones, the pupil proceeds with passages of gradually widening compass, and gradually increasing difficulty, keeping ever to the principles of *messa di voce*, thus increasing his mastery of this, while at the same time gaining in familiarity with musical material, and in accuracy and agility of execution.

Modern dictionaries and treatises define *messa di voce* to be nothing more than the increasing and diminishing of the power of a tone—the "swelling out of the voice." This definition entirely misses the really essential element of the process, that which the early Italians undoubtedly had in mind when they invented the term. One may increase and diminish the power of a tone when the voice is wrongly produced.

In order to swell a tone, there must be some application of force. Force is applied in three channels in order to procure an increase in the power of vocal tone. One of these is breath pressure, which needs no practice for augmentation, as it is generally too strong from the outset. Another is the register effort, which seeks to reinforce tone by carrying too far upward the conditions which are normal only at lower pitches. The third is generally described as directing the tone forward until it becomes freely resonant, as though from a sounding-board, at the same time holding in abeyance all action that opposes tone. This is the real *messa di voce*, if we are to let the term stand for an important specific in vocal method.

With voices that are especially weak in certain parts, it may be well, for a time, to omit the more difficult, that is, the more breathy or diffuse tones of the scale, and to work for voice placing with only those upon which the pupil can realize more clearly the desired effects, supplementing these by such special exercises as modern teachers know how to employ, until, by gradual steps, the scale is somewhat equalized, all pitches being fairly well placed and the disposition to force upward the lower register, overcome. Even after the process of voice placing is well begun, some voices still show such difference in power between the lower and the middle registers, that the scale exercises on pages 8 and 9 will offer less difficulty than those which precede, and may therefore furnish the best starting point in this work.

There may be a considerable interval required in which to strengthen the medium tones of the voice, and to smooth the connection with the lower register before pages 4 to 7 can be undertaken with profit. Without this preparation the pupil might constantly attempt to facilitate the passage of the voice upward through its compass, by carrying the chest register to as high a pitch as possible, a fault which generally makes a good vocal method unattainable.

When the principles of voice placing are fairly well mastered and any discrepancies in register are measurably overcome, any and all of these earlier passages may be practiced to advantage.

When the poise of the voice is such that its softer tones are not breathy and diffuse, it is well to minimize the register problem by practicing the lower tones of these runs softly, increasing the power as the voice ascends. Later, a louder tone can be used, without forcing or undue inequality.

The mind must conceive a passage clearly before the voice can execute it properly. It is best, therefore, to practice each passage of these exercises slowly at first, making use, it may be, of a slight impulse upon each note, such as can be employed without disconnecting the tones of a passage; then, the tones being clearly in mind, and the vocalization definitely planned, an increase of speed is in order; but let it be borne in mind that musicianly accuracy is of the first importance. The impulse referred to, sometimes named *martellato*, finds a necessary application in Exercises Nos. 11 and 12 on page 8, where, without this device, the repeated notes would not come out clearly.

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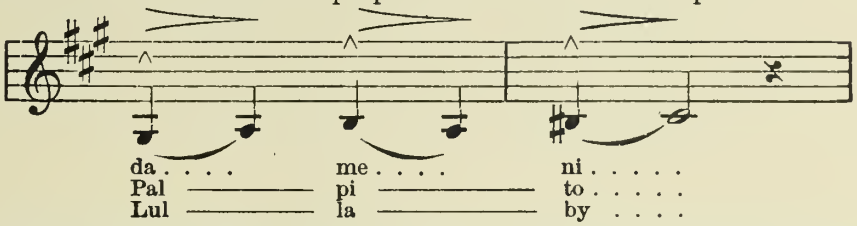
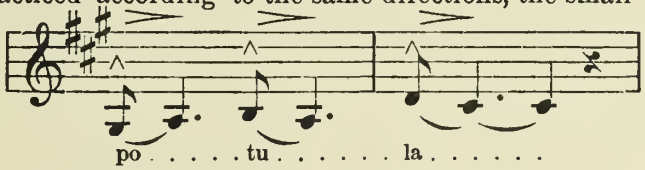
Staccato execution is an essential vocal acquirement, conducive to a clear conception of the pitch of tone, to neat attack, and to good breath management, among other things. No staccato practice is specifically provided in these studies, but it may be taken to advantage with almost any of them; for instance, on page 8, either No. 3 or No. 4 may always be practiced staccato, and Nos. 5 and 6 may employ the staccato for the repetition of the scale in each phrase.

There is some difference of opinion as to the use of grace-notes, and in American reprints of foreign music the small notes are often found incorrectly expressed. Manifestly, Exercise No. 1 on page 12 is intended to give the idea of the original *appoggiatura* in which the small note borrows its time from the large note with which it is associated, and receives all of the accent. This indicates the proper execution of the first phrase:



In order to practice these embellishments according to their ordinary use, it would be well to introduce syllables, as here suggested, employing the Graun syllables *la, be, da, me, ni, po, tu,* or Italian or English words of the right construction as to the number of syllables, accent, etc.

Number 2 may be practiced according to the same directions, the small note, however, taking but half of the time of that in Number 1:



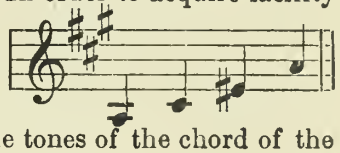
Number 3 was undoubtedly intended to be sung by the same rules, but it may also be practiced to illustrate the use of the *acciaccatura*, generally printed thus:

The remaining ornaments involve a more rapid execution, but rapidity should not be attempted until conception of the pitches, accents, and rhythmic form is clearly in the pupil's mind by means of slow practice. The impulse, *martellato*, above referred to, may be used freely here.

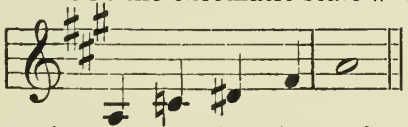
In Exercises Nos. 4, 5 and 6 on page 12, the accent falls upon the first of the small notes, rather than upon the large note. In Exercises Nos. 7, 8, 9 and 10, the small notes are to be executed neatly, with individual impulses but without accent, which there belongs to the large note following.

The practice of the trill involves two stages, the first of which—the conception and slow execution of its rhythmic form—is easily passed, and the second—an automatic rapidity—is generally long in coming.

The chromatic scale is principally a matter of ear training and musicianship. In attaining some degree of rapidity in the execution of the chromatic scale, it is necessary to fix the attention upon the accented tones—the first note in each group—allowing the others to go automatically, with less individual attention. In order to acquire facility in doing this, it is well to become familiar with the tones of the chord of the augmented fifth,



which are the accented tones in the chromatic scale which is grouped in fours; also with the tones of the chord of the diminished seventh,



which give the accents for the chromatic scale when grouped in threes.

Very few amateur singers are as familiar as they should be with the minor mode. It will be seen that each table of exercises, excepting those on pages 10 and 14 has an accompaniment in the major and one in the minor. When the minor is used, some accidentals will be required in the various passages. These the teacher must supply—deciding, in each case, whether the harmonic or melodic form of the minor shall be used.

The object of all vocal study is *music*, and one of the corner stones of music is rhythm. Students should not allow themselves to neglect rhythm in their practice—a neglect which one may easily fall into in these studies, unless care is exercised. Even though the passages be sung slowly—and consequently, as in Nos. 9 to 14, page 6, the rhythm proceeds with the greatest deliberation—the intervening chords of the accompaniment should not be hurried; the rhythm should be kept strict throughout.

One who has mastered the exercises in this compact and handy collection will find himself equipped with all the knowledge of musical passages which vocal music is likely ever to demand of him.

1009—14.

Frederick W. Root.

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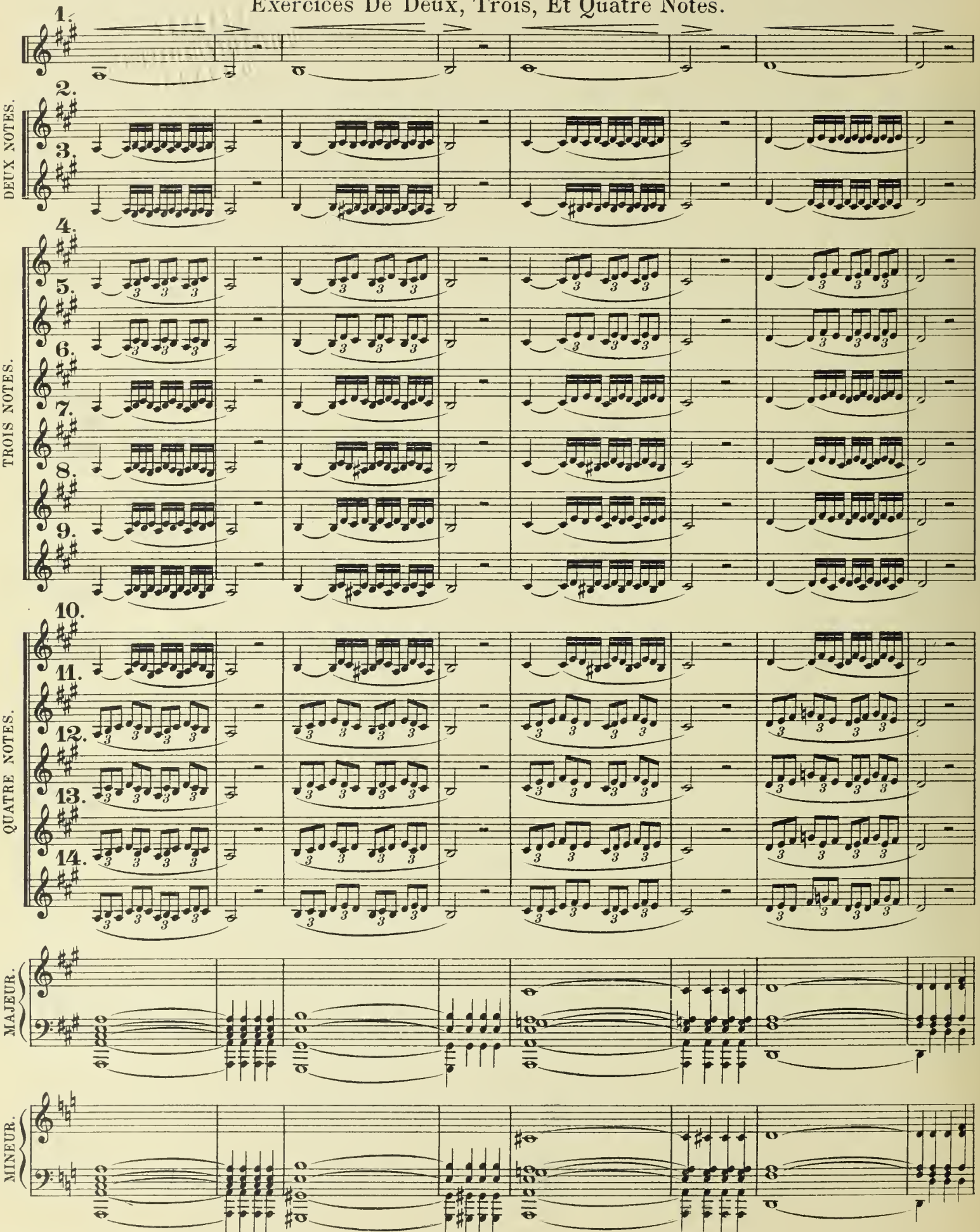
Étude de Vocalisation.

Edited by
FREDERIC W. ROOT.

FR. BONOLDI.

Exercices De Deux, Trois, Et Quatre Notes.



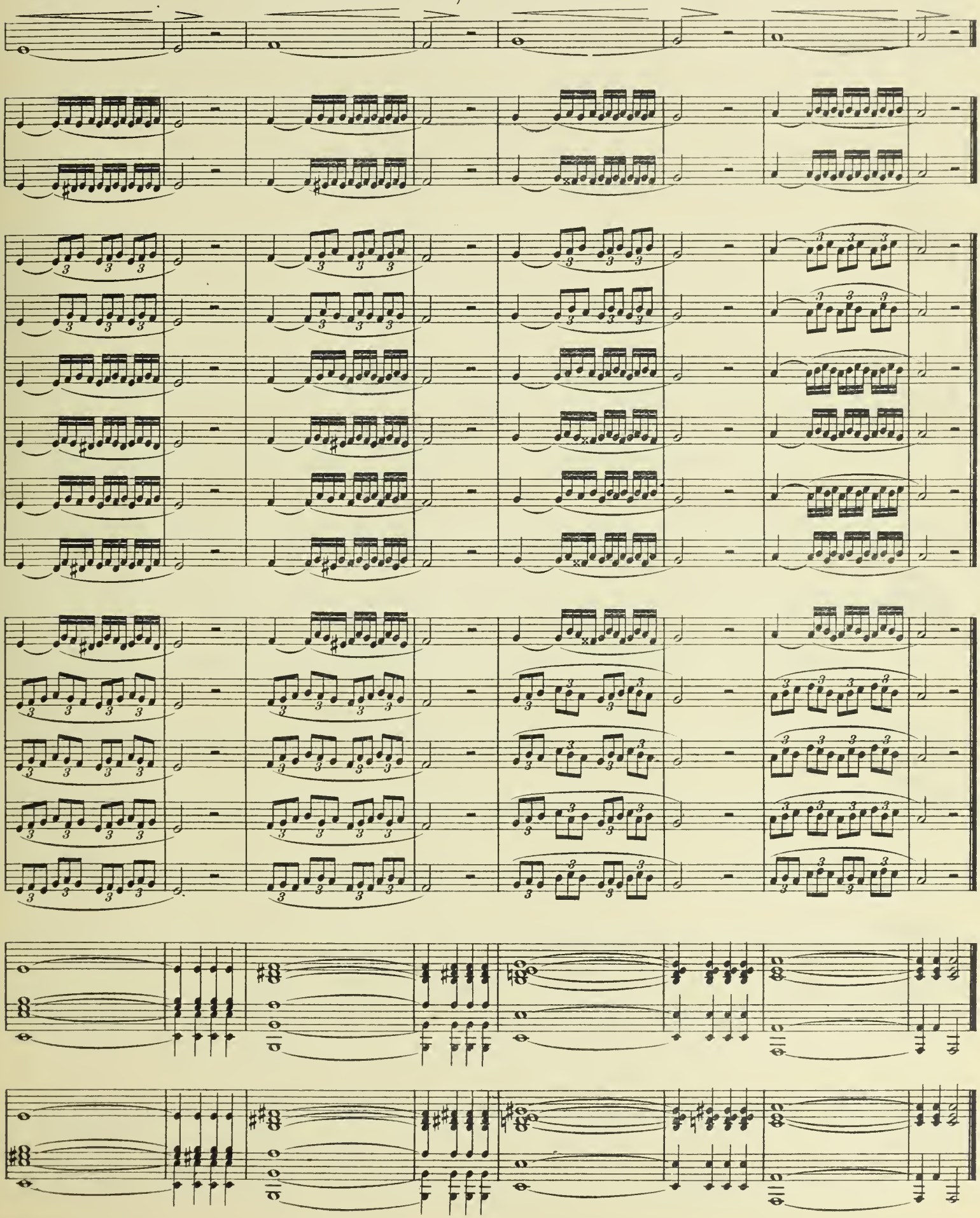
 (Note: Each Exercise is Continued on Opposite Page.)

Study of Vocalization.

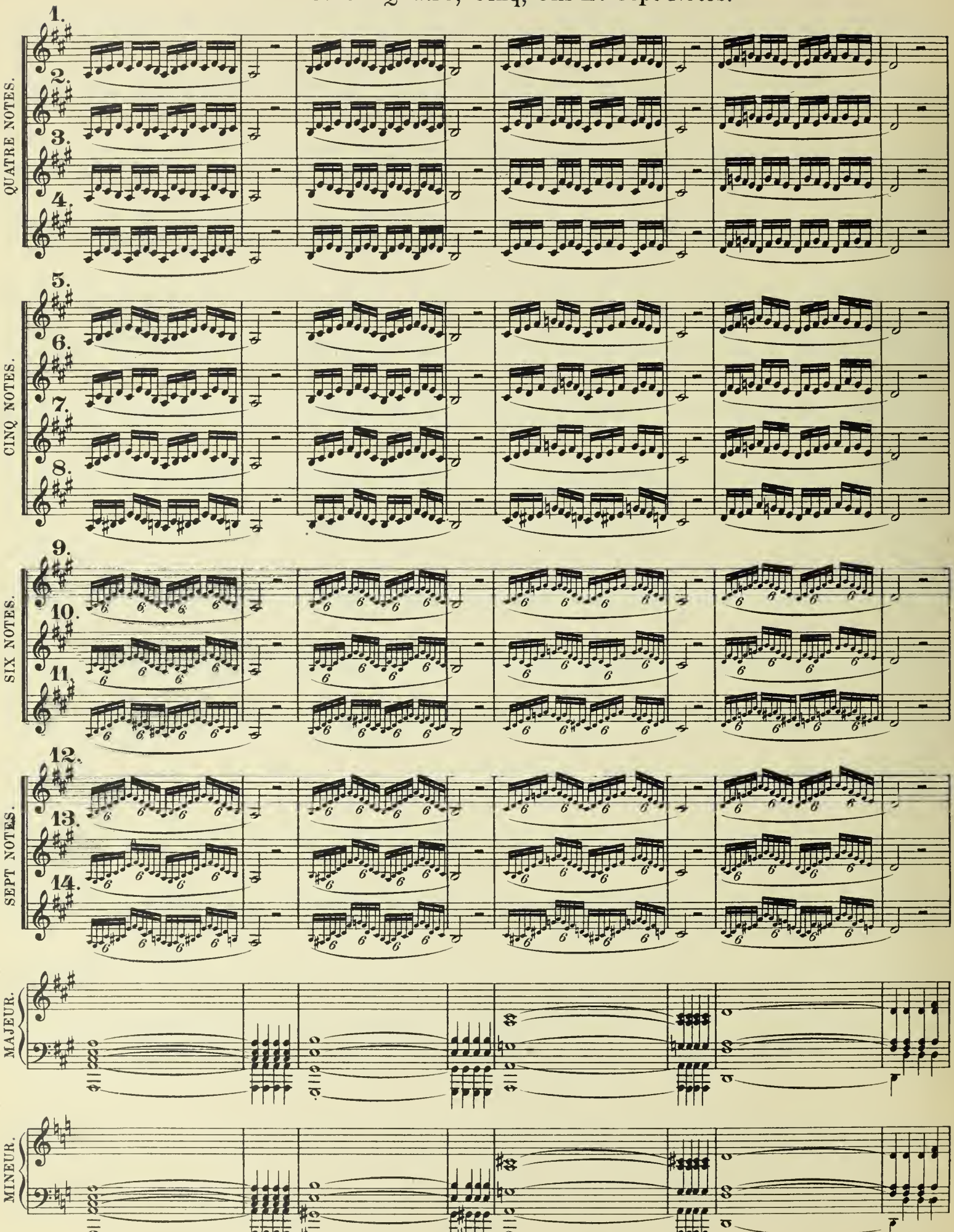
Exercises Of Two, Three And Four Notes.

Edited by
FREDERIC W. ROOT.

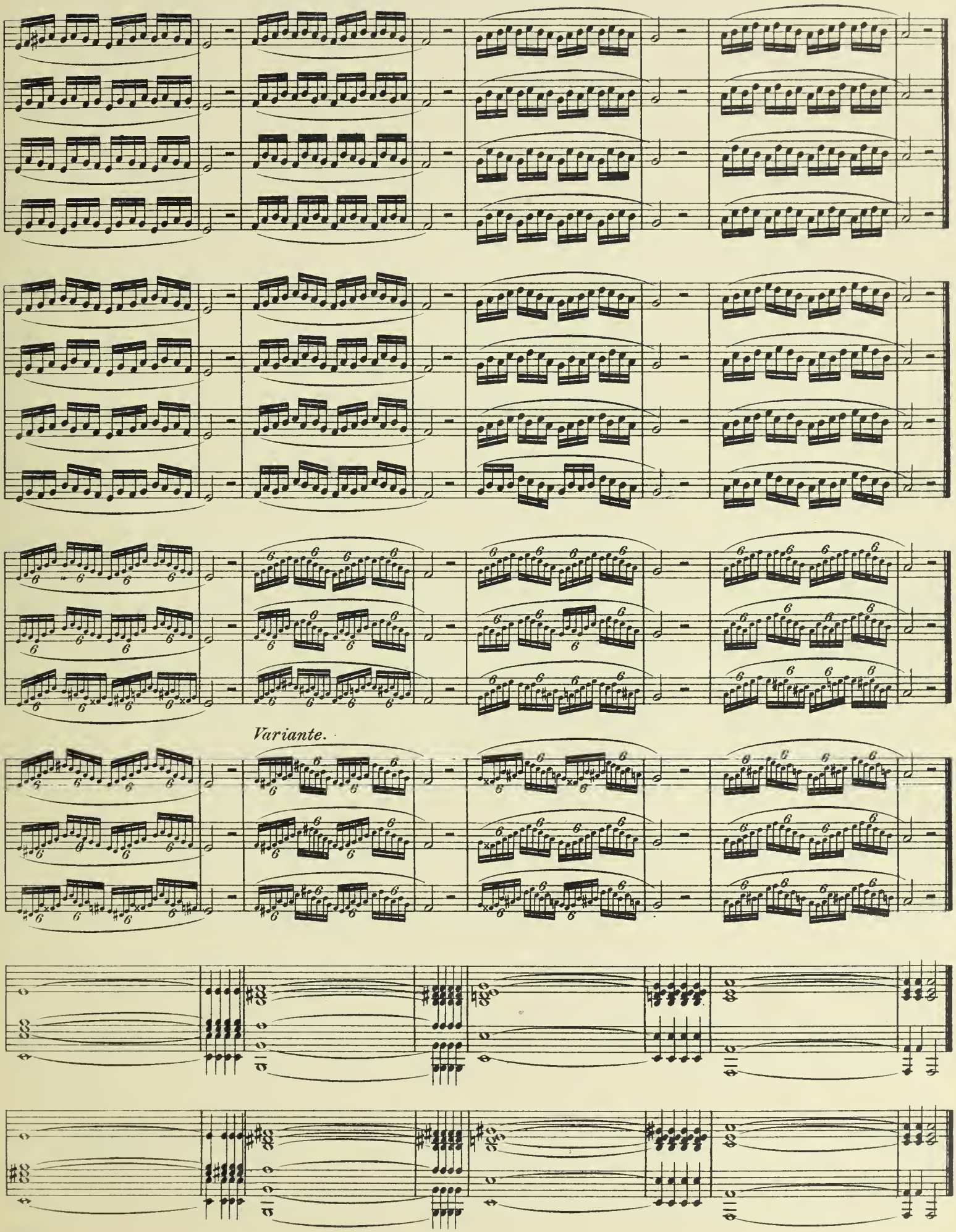
FR. BONOLDI.



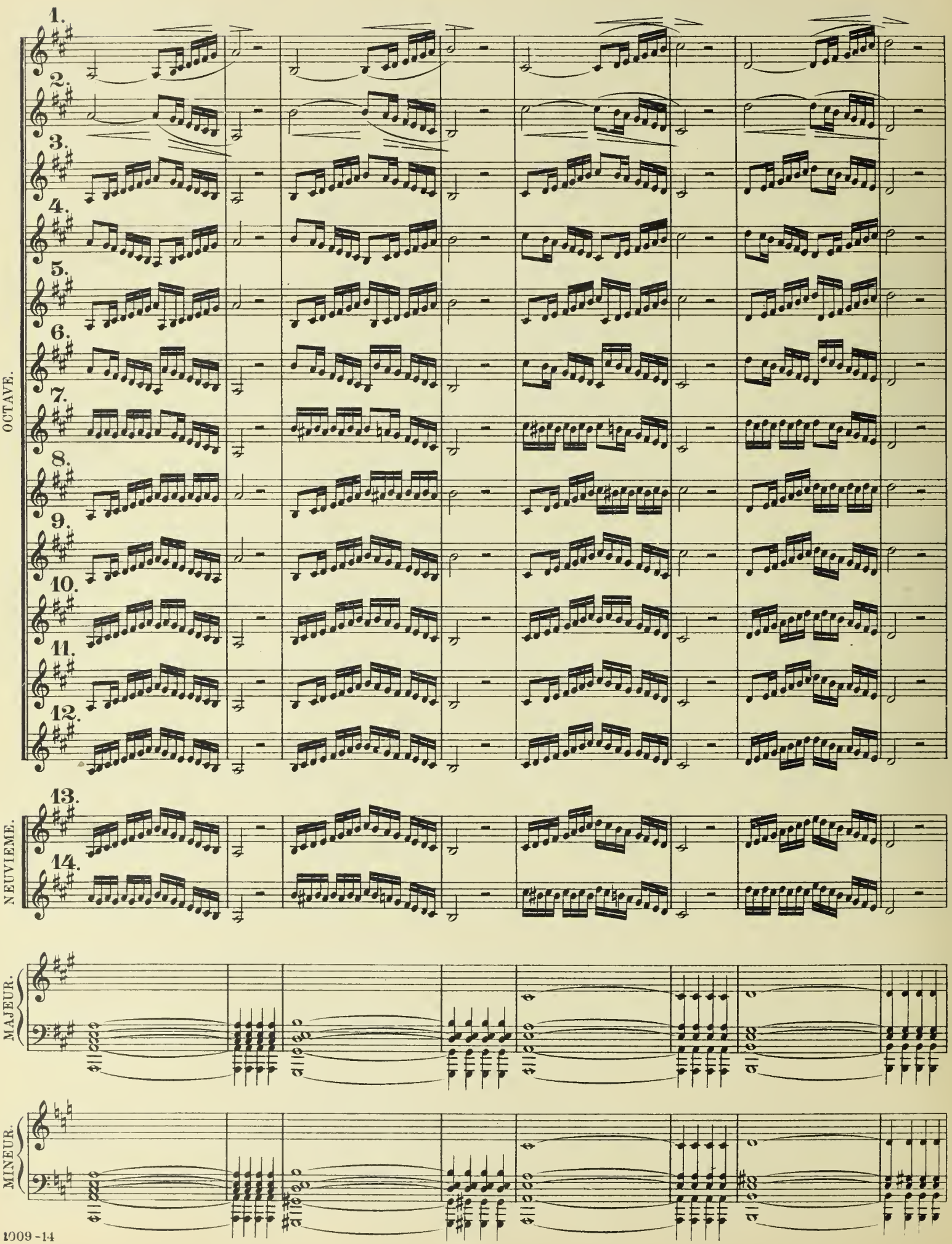
Exercices De Quatre, Cinq, Six Et Sept Notes.



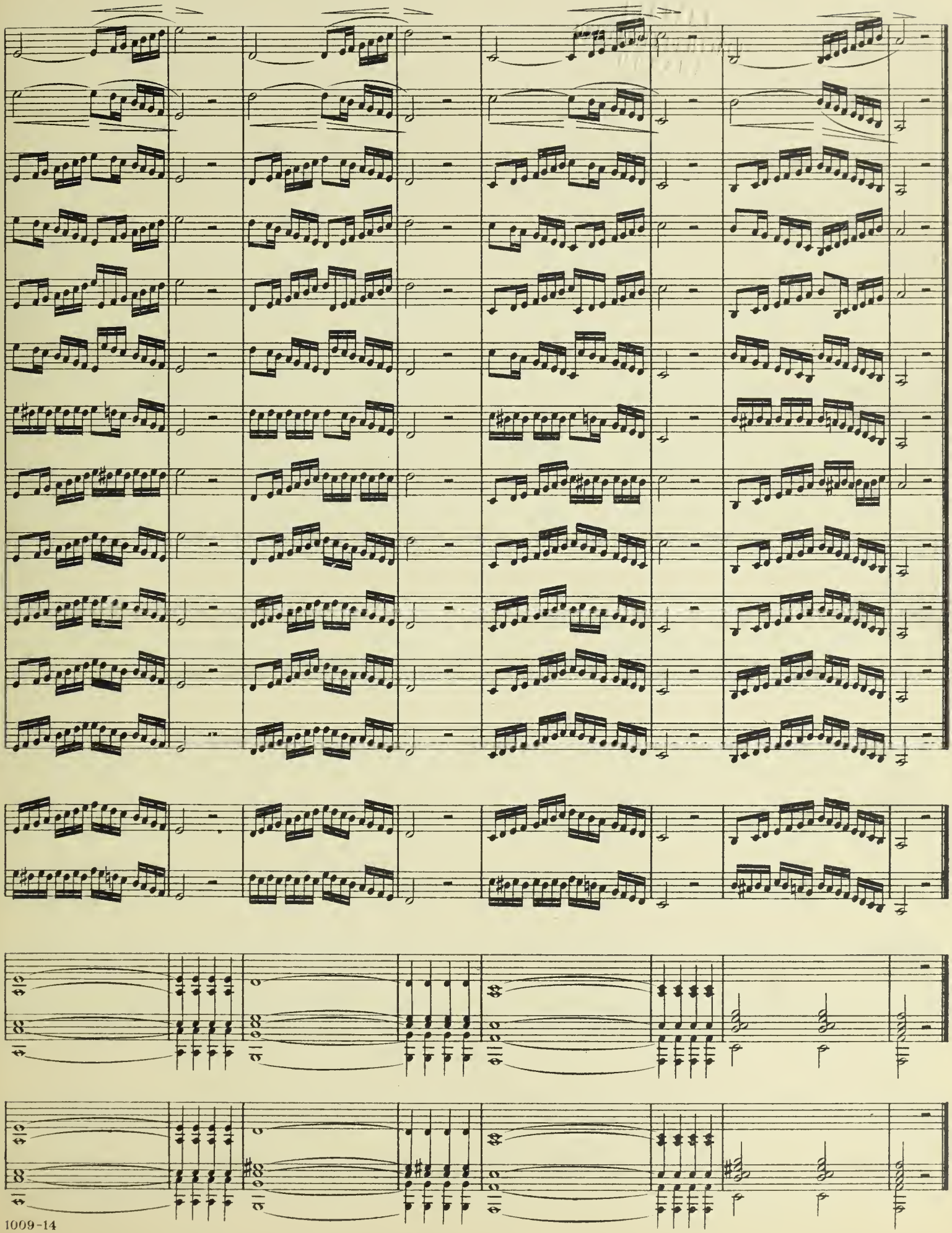
Exercises Of Four, Five, Six And Seven Notes.



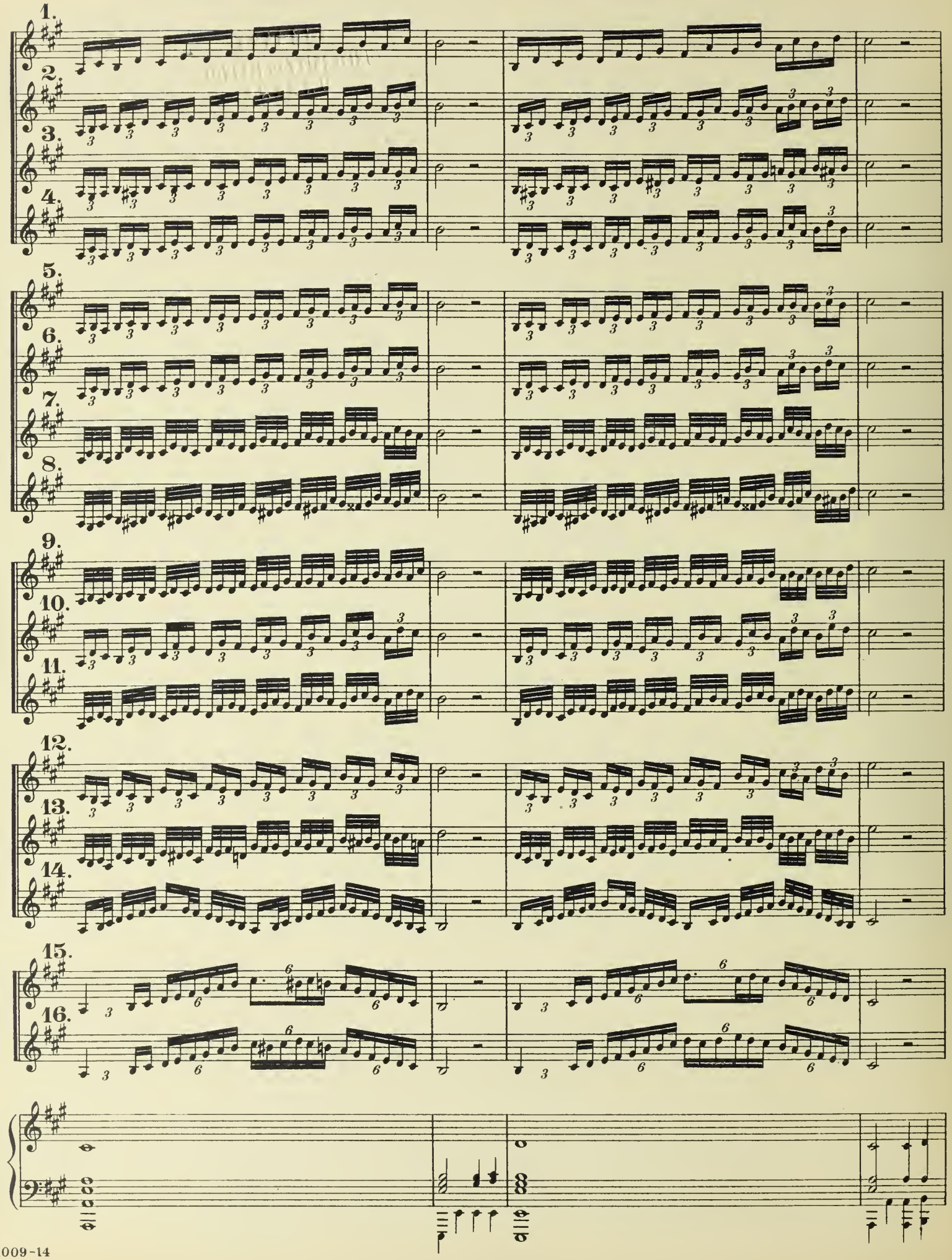
Gammes D'Octave Et De Neuvième Ascendantes Et Descendantes.



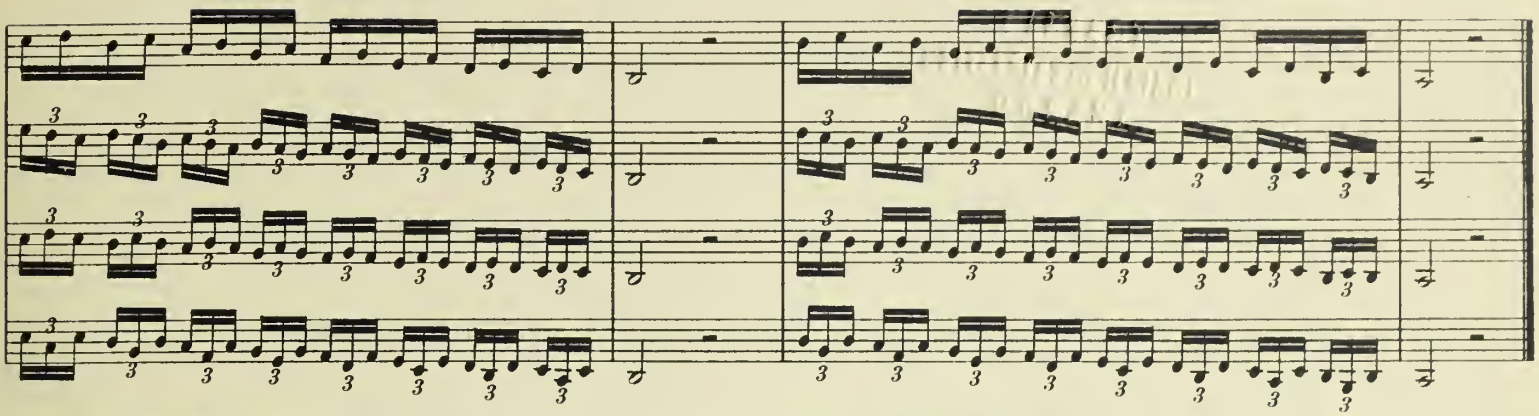
Scales Of Octaves And Ninths Ascending And Descending.

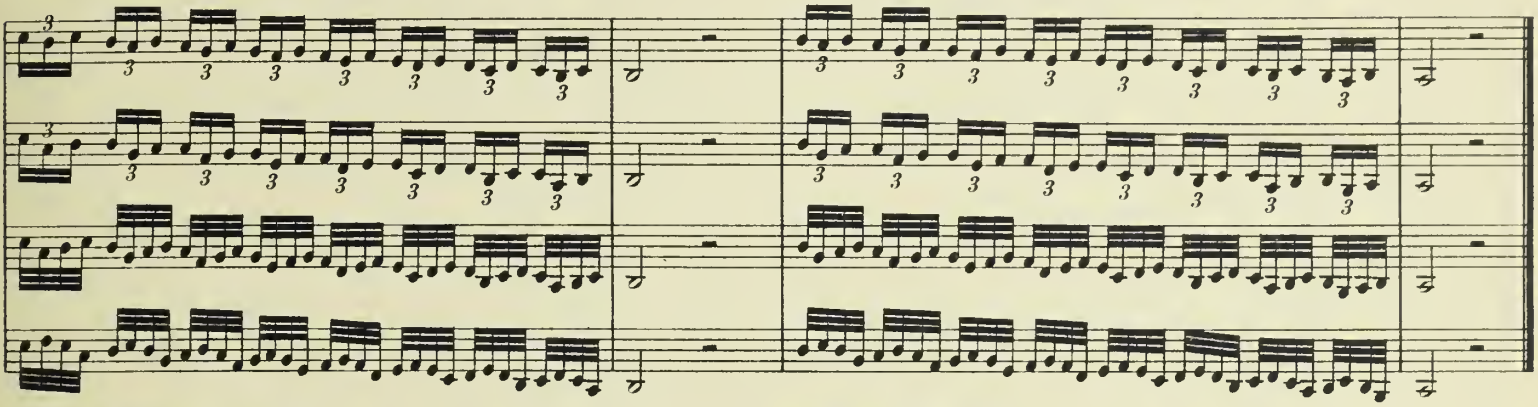


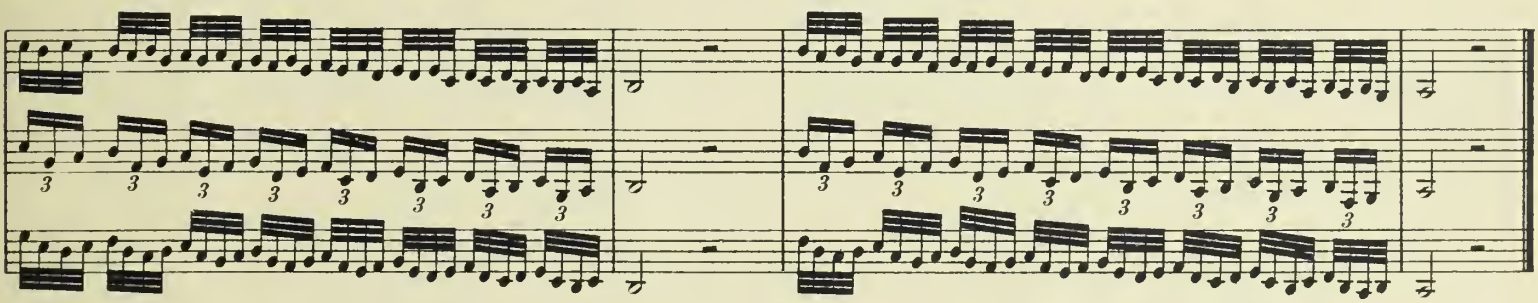
Gammes Figurées Ascendantes Et Descendantes.

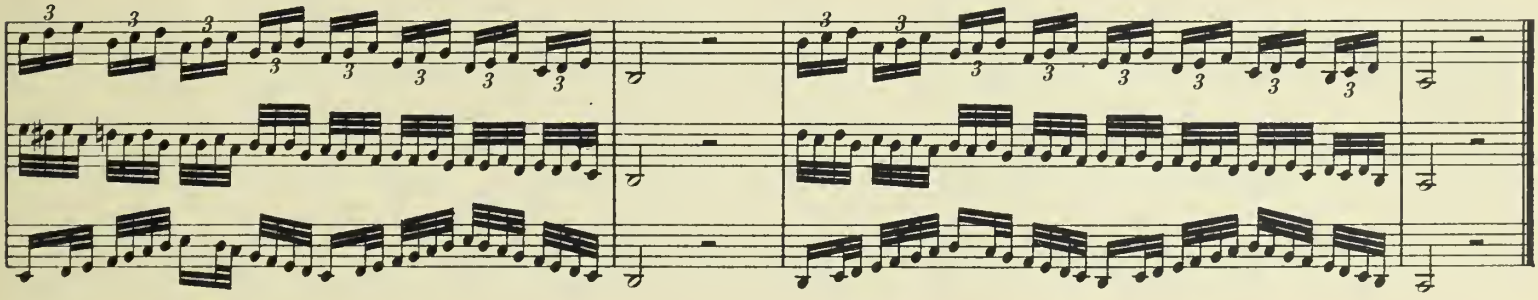


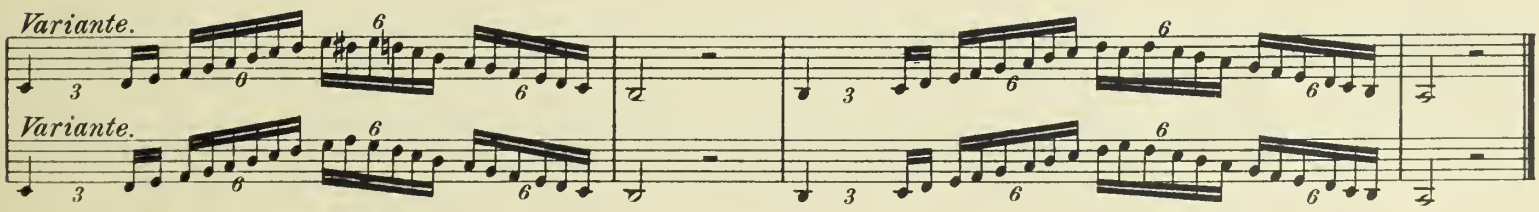
Figured Scales Ascending And Descending.

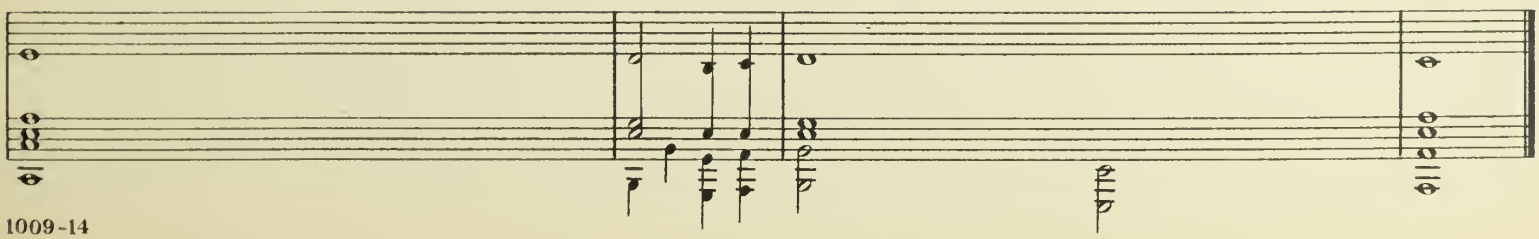




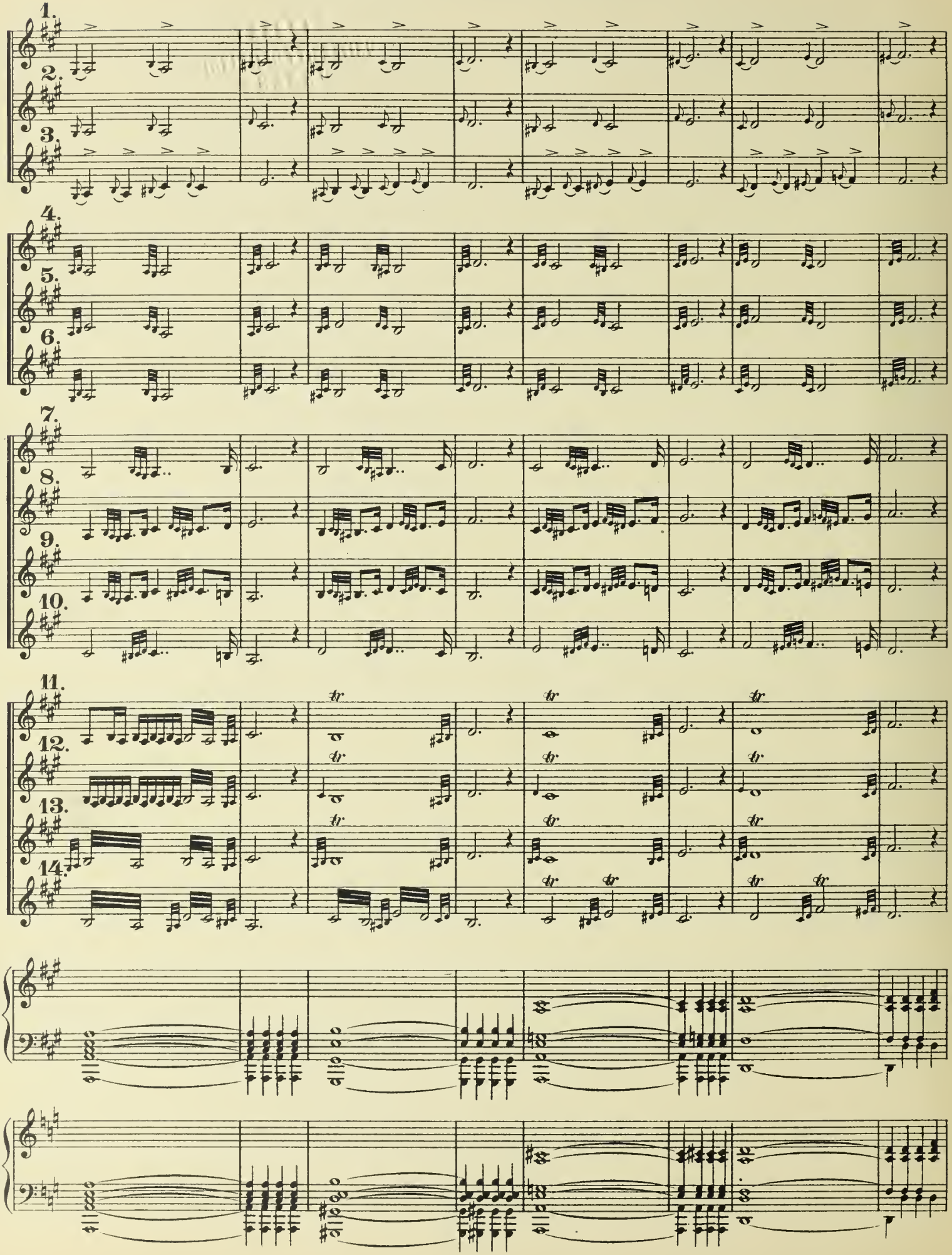




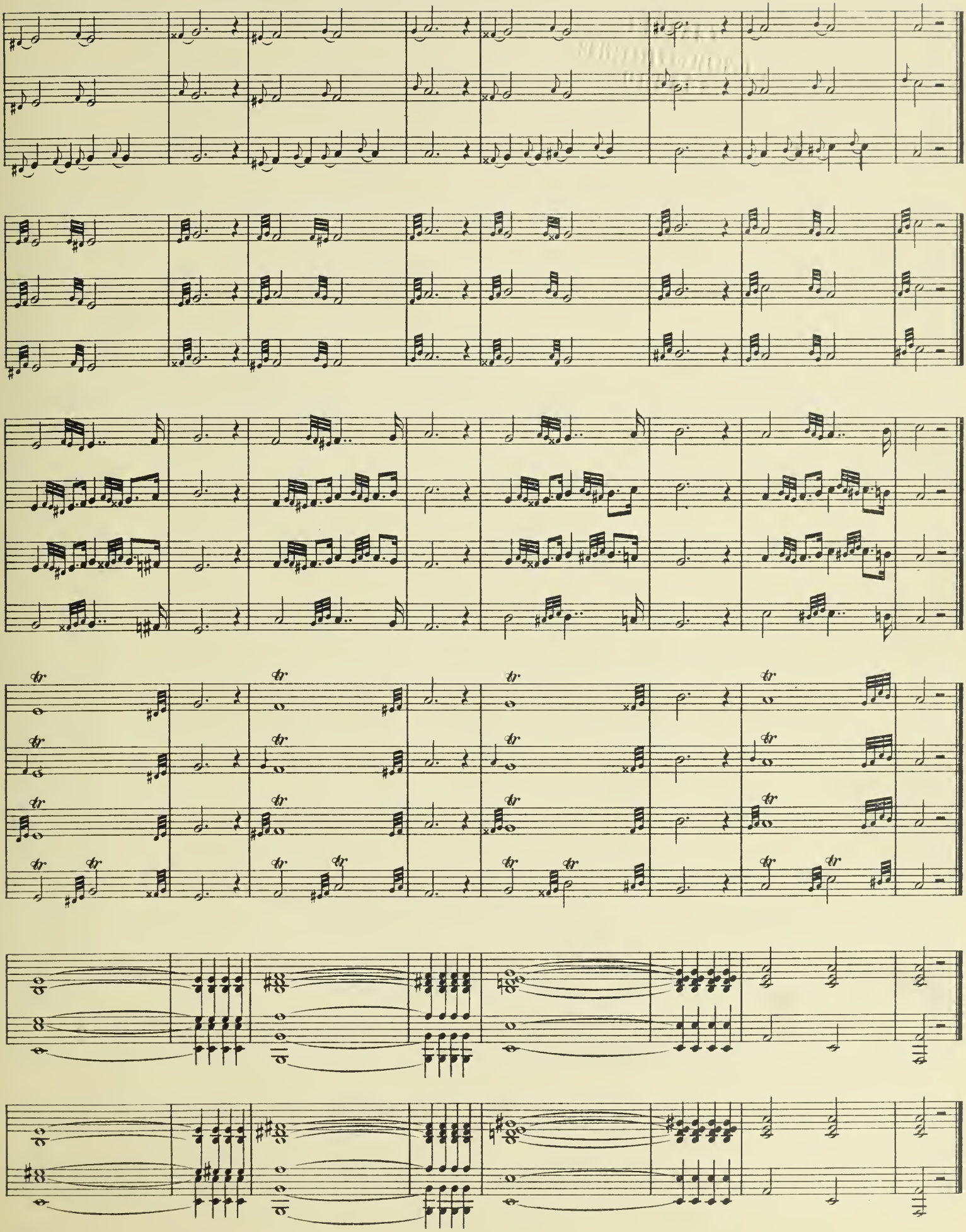




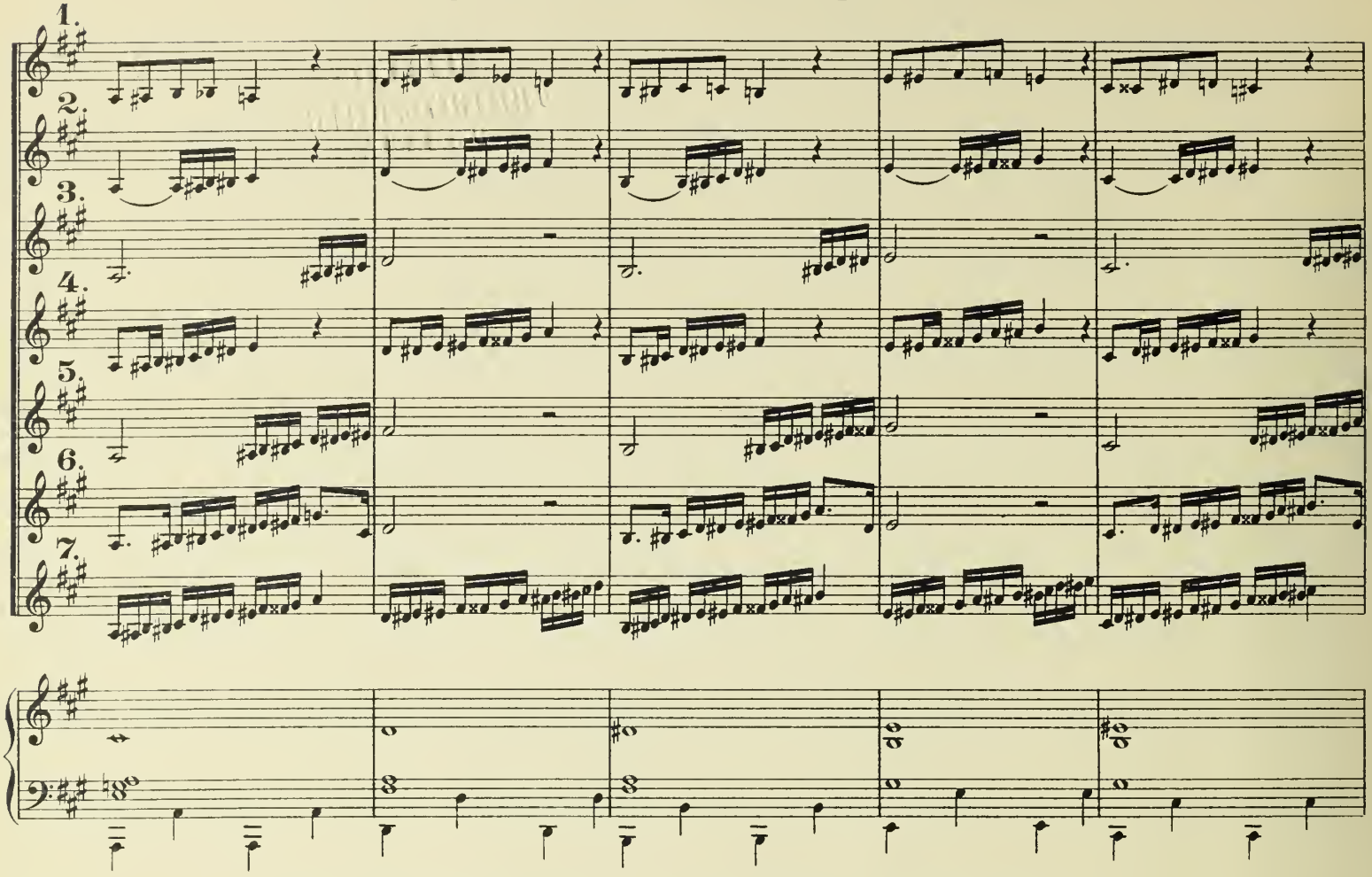
Exercices Et Études Des Agréments.



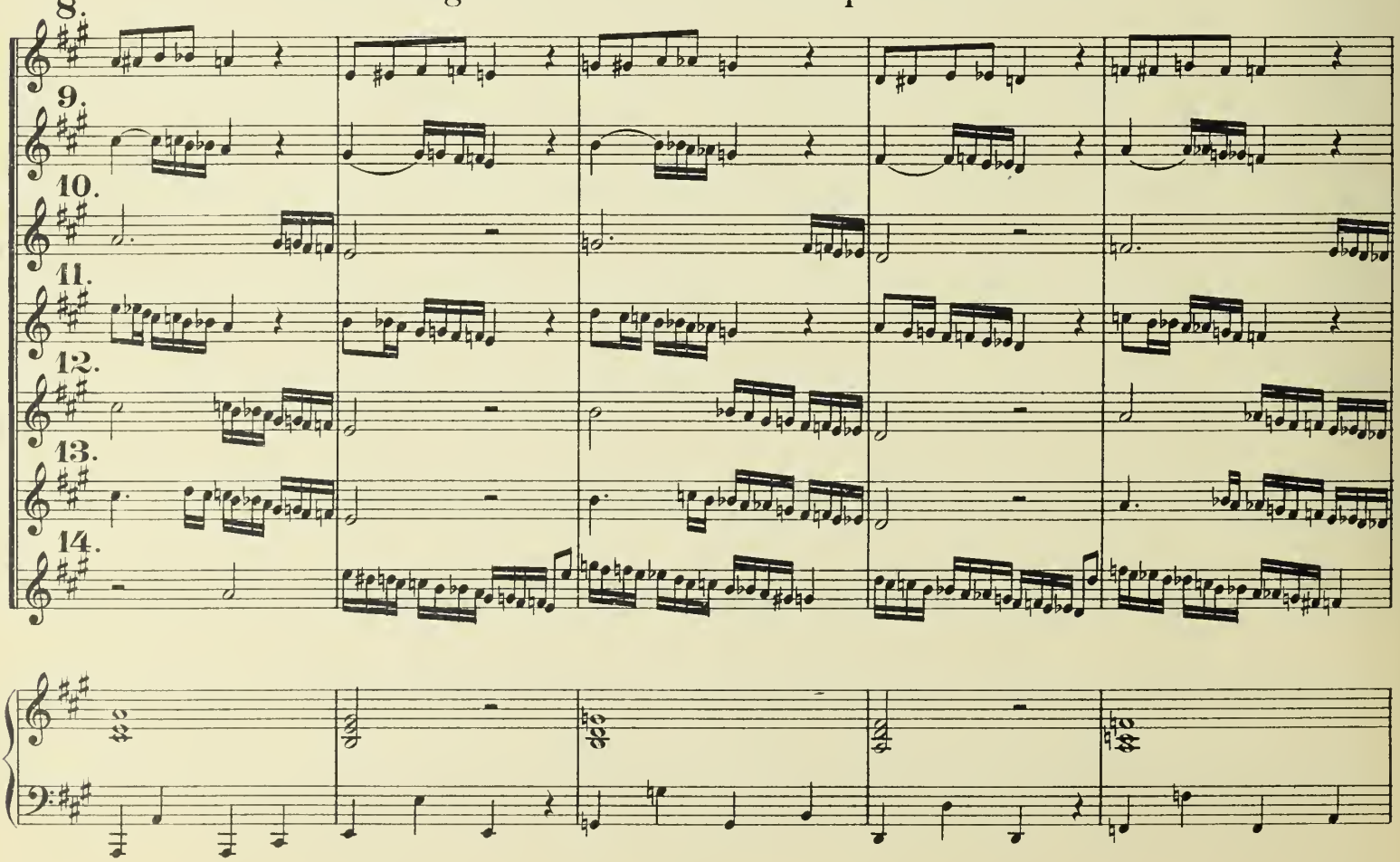
Exercises And Studies Of Embellishments.



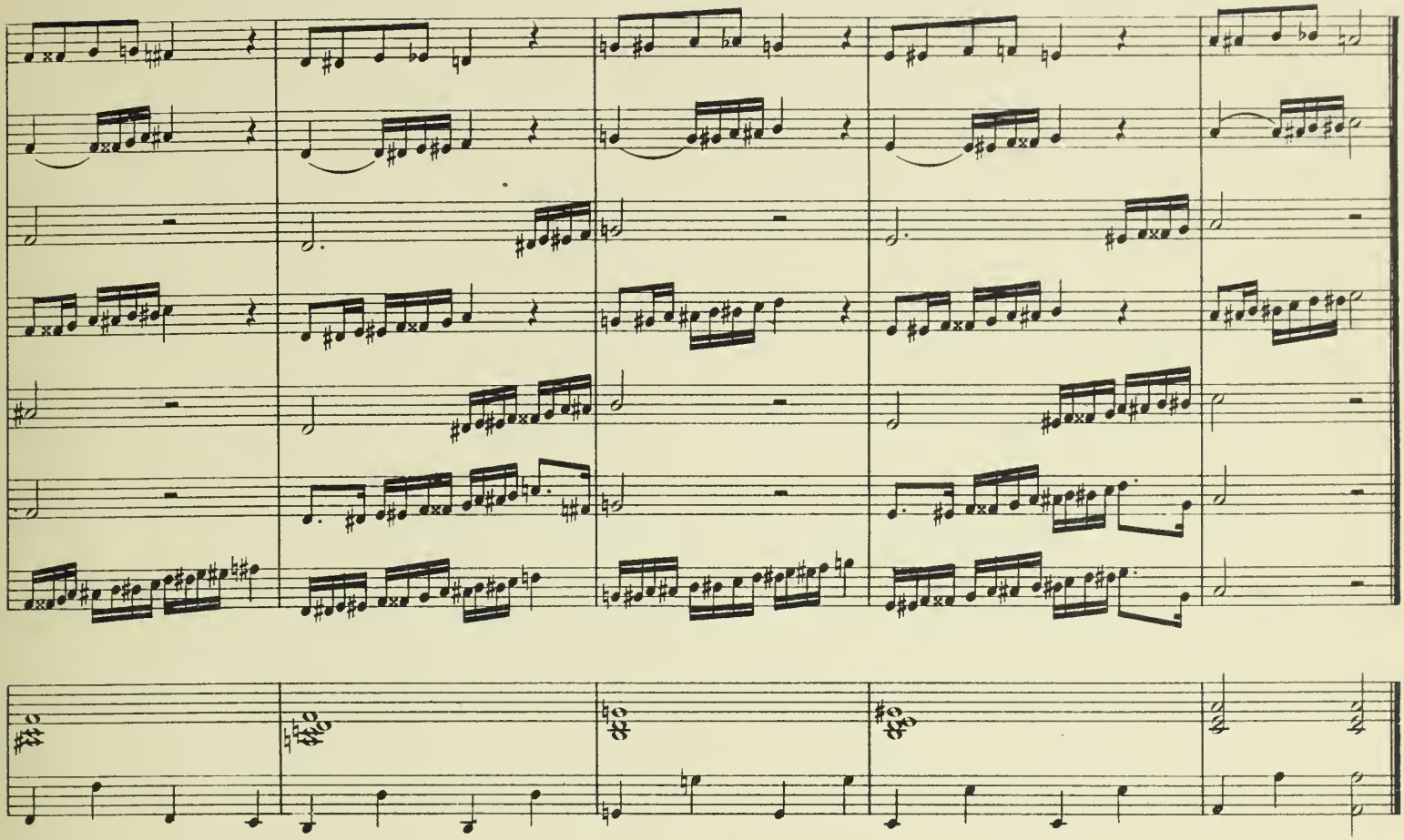
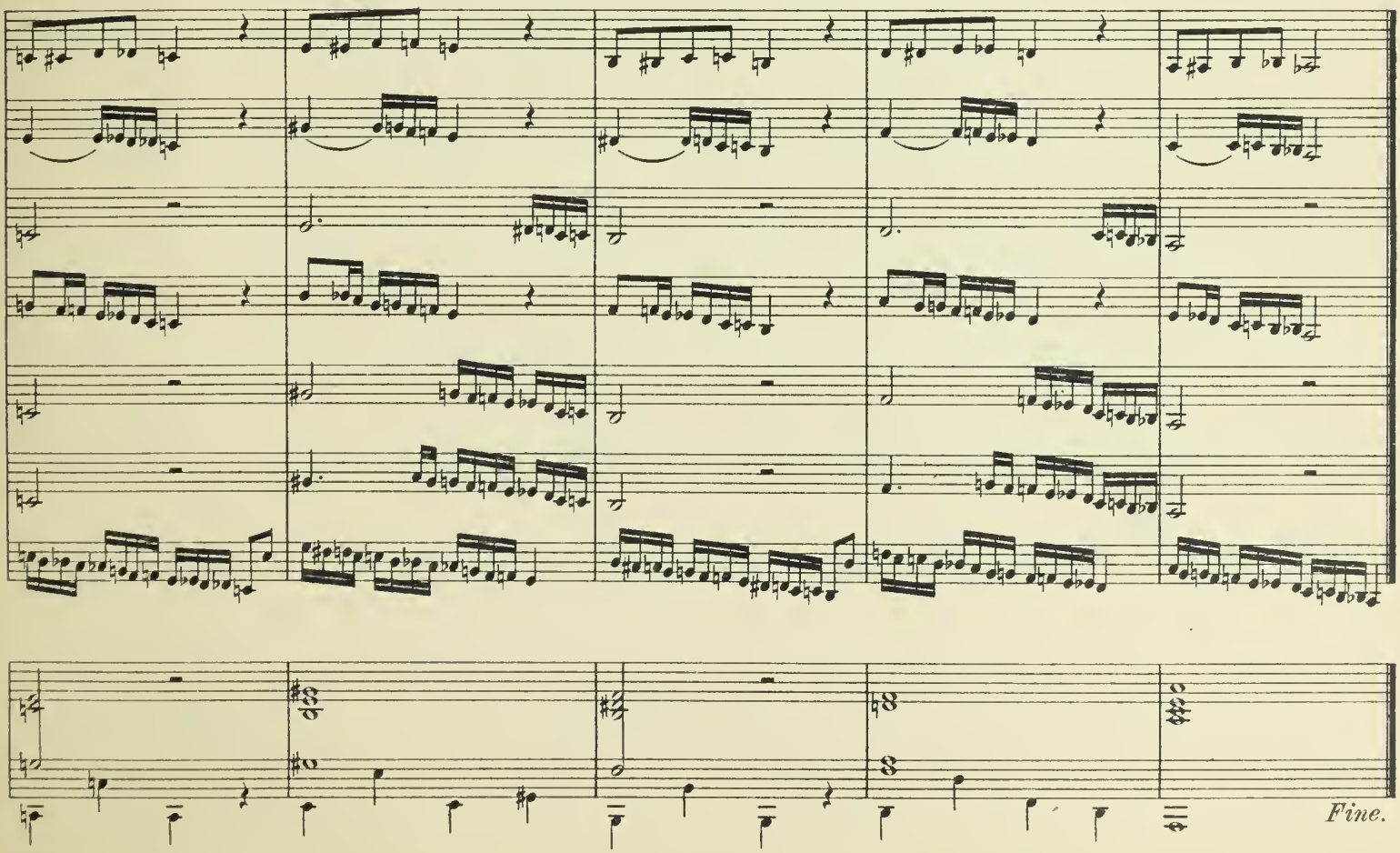
Étude Progressive De La Chromatique Ascendante.



Étude Progressive De La Chromatique Descendante.



Progressive Studies Of The Chromatic Ascending.



Progressive Studies Of The Chromatic Descending.